



**NEW ARTISTS STUDIO PERFORMANCE SERIES  
INAUGURATES REVITALIZED VETERANS ROOM ORIGINALLY  
DESIGNED BY LOUIS COMFORT TIFFANY AND ASSOCIATED ARTISTS**

**Jazz Pianist and Composer Jason Moran Gives  
First Performance March 7, 2016**

**Series Continues with Appearances by Eclectic Artists and  
Unexpected Collaborative Pairings Across a Range of Artistic Disciplines**

**New York, NY** – January 27, 2016 – Park Avenue Armory opens its newly revitalized Veterans Room with performances by jazz pianist, composer, and MacArthur Fellow Jason Moran on Monday, March 7, 2016. The engagement marks the inauguration of the Artists Studio, a new series of contemporary performances curated by Moran throughout 2016 and featuring innovative artists and artistic pairings which will activate the historic room. The Artists Studio harkens back to the imaginative collaboration and innovation of the original designers who conceived the room, which is among the most important historic interiors in the country.

The Veterans Room was designed by three of the most influential designers of the 19<sup>th</sup> century – Louis Comfort Tiffany, Stanford White, and Candace Wheeler – all at the beginning of their prolific careers. With its Greek, Moroccan, Celtic, Egyptian, Persian, and Japanese references, the room is a monument to creativity and experimentation. The room’s restoration and revitalization was overseen by Pritzker Prize-winning architects Herzog & de Meuron, and marks a new phase in the Armory’s ongoing transformation of its historic building into an unconventional cultural institution. Following the restoration of the Board of Officers Room, which hosts the Armory’s recital series and has become an acclaimed chamber venue in New York, the revitalization of the Veterans Room ensures the room’s active use as a cultural salon for cross-disciplinary programming into the next century.

“The Artists Studio draws inspiration from the Veterans Room itself, an unparalleled example of experimentation, collaboration, ingenuity, and cutting-edge contemporary arts of its time,” said Armory President and Executive Producer Rebecca Robertson. “Alongside our recital series in the magnificent Board of Officers Room, the Artists Studio offers audiences yet another opportunity for intimate encounters with some of the most innovative musicians and performance artists working today.”

“The Artists Studio will be a cornerstone of the Armory’s programming, bringing together immensely creative and world-class artists and extending the Armory’s program of facilitating collaborations between artists of disparate disciplines,” said Armory Artistic Director Pierre Audi. “Jason has curated a stellar and compelling program for the 2016 performances, and we are thrilled to be kicking off the series with performances by Jason himself.”

Moran’s inaugural performances will feature works for solo piano, including his own compositions. The occasion will be commemorated with a live recording for future release, marking Moran’s first solo album since 2002’s *Modernistic*.

"It's a tremendous opportunity to program this newly revitalized and masterfully conceived room. These performances will stretch across genres while honoring the intimacy of this unique setting and the collaborative spirit at the heart of its initial design," said Jason Moran. "The Artists Studio's inaugural lineup further enriches the audience experience of the space, and provides performers with a new platform for pushing the boundaries of their craft."

The Armory's artistic programming continues in 2016 with engagements across opera, music, visual and performance art, including the North American stage premiere of Louis Andriessen's *De Materie*; a new site-specific installation by Martin Creed which will mark his largest in the U.S. to date; a commission and world premiere by multidisciplinary artist Taryn Simon; *Circle Map*, two evenings of Kaija Saariaho's immersive music performed by the New York Philharmonic; and recital series performances by rising and celebrated talent from across the globe. More information may be found at [armoryonpark.org](http://armoryonpark.org).

### **About the Artists Studio**

The Artists Studio presents a range of contemporary performances across genres, with artistic pairings that push the boundaries of their respective art forms in bold, new directions, and respond to the creative collaborations that were foundational to the room's original design.

#### **Jason Moran**

**Monday, March 7, at 7pm & 9:30pm**

Jazz pianist and composer Jason Moran has a rich and varied body of work that is actively shaping the current and future landscape of jazz. Having released nine of his own albums in addition to over 30 recordings with others, Moran has garnered international acclaim including a Grammy nomination for Best Jazz Album in 2014. He inaugurates the Veterans Room with a performance of works for solo piano, commemorating the auspicious occasion with a live recording for future release.

#### **Improvisations: Louis Andriessen and Jason Moran**

**Wednesday, March 23, at 8pm**

Dutch contemporary composer Louis Andriessen creates music that is carefully structured, strictly notated, and technically demanding; yet improvisation is very much part of his practice, and he is influenced and passionate about jazz as heard in many of his works. As a counterpoint to the visionary production of his monumental *De Materie* in the Armory's drill hall, he is joined by pianist Jason Moran for an evening spotlighting these jazz influences as well as other improvisations. This artfully curated set for two pianos gives a contemporary context to musical improvisation, moving this extemporaneous art form from its origins in the time of Bach and Beethoven to the modern age.

#### **Pauline Oliveros & lone**

**Friday, April 1, at 7pm through Saturday, April 2 at 8pm**

Pauline Oliveros is an American composer and accordionist who is a central figure in the development of experimental and electronic art music, redefining the boundaries of music making for more than 50 years. She is joined by noted author and poet lone in the Veterans Room to present a Deep Listening seminar conducted in multiple phases over two days. The seminar will explore the difference between the involuntary nature of hearing and the voluntary, selective nature of listening through bodywork, and conclude with a sonic meditation with Pauline Oliveros followed by a culminating concert with Jason Moran and The Bandwagon.

### **Conrad Tao & Tyshawn Sorey**

**Friday, May 20, at 7pm & 9pm**

A thoughtful artist and dynamic performer, 21-year-old pianist and composer Conrad Tao has already garnered praise from audiences and critics alike for his imaginative performances of a wide range of classical and contemporary repertoire. Tao is joined by multifaceted percussionist and instrumentalist Tyshawn Sorey, a pivotal figure in contemporary improvisation practice in his own right who operates in a wide cross-section of musical idioms. Featuring both solo performances and dynamic dual improvisations that blend their unique talents and unparalleled artistic vision, this unique pairing allows both musicians to step outside their disparate styles to share the same space together for an exciting and rarely heard musical dialogue.

### **Milford Graves & Deantoni Parks**

**Monday, June 13, at 8pm**

The art of music making gets examined through the lenses of science and technology in this double bill of music and projection by percussion pioneers. Seminal drummer and acupuncturist Milford Graves is an innovator of free jazz, liberating percussion from its timekeeping role to inform an entirely new sound. He has since gone on to build technologies for transforming human biorhythms into electronic sounds in order to explore their percussive link to music. The ever-evolving relationship between music and technology is explored by extraordinary drummer and musician Deantoni Parks, who augments his natural talents with the benefits of sampling and technology to fuel his own singular vision, as showcased on his newly released debut album *Technoself*.

### **Lucy Raven**

**Thursday, September 29, at 7pm & 9pm**

**Friday, September 30, at 7pm & 9pm**

Lucy Raven is an artist whose practice encompasses a wide variety of forms, including animated films, sculptural installations, performative lectures, and interventions into live television. Connecting all of these disparate strands is the artist's continuing exploration into the effects of technology on the world. She comes to the Veterans Room to reimagine her work *Tales of Love and Fear*, a unique instance of cinema that is as much a film as it is a kinetic sculpture performing the architecture of the space it inhabits. A single stereoscopic photograph is split by two projectors into left and right eye perspective, which slowly counter-rotates around the room – utilizing 3D film technologies to expand the perception of the cinematic beyond the screen through an art-historical lens.

### **Camille Norment & Craig Taborn**

**Sunday, October 16, at 5pm & 7pm**

Representing Norway at the 2015 Venice Biennial, multimedia artist Camille Norment uses the notion of cultural psychoacoustics to explore the perception of sound through installation, sculpture, and performance. She is joined by improvising pianist, composer, and electronic musician Craig Taborn for a performance that blends the pair's unique styles and instruments, from the piano to electronics to the rare glass armonica. Having known each other since their college days, the duo now partner for the very first time in a presentation that traces the fringes of sound, perception, and historical memory and perfectly marries with the varying aesthetics of the space.

### **Ryan Trecartin & Lizzie Fitch**

**Monday, November 21, at 7pm & 9pm**

Artist and filmmaker Ryan Trecartin's groundbreaking sound design – a densely layered mix of rapid-fire dialogue, electronic music, and live instrumentation – extends the depth, intensity, and insane hilarity of his art. He is joined by his principal collaborator Lizzie Fitch to present their buoyant, digitally inflected scores live for the very first time.

## Tickets

Single tickets for the remainder of performances go on sale February 1, 2016 (January 27 for Armory members).

To purchase tickets and for more information, please visit: [www.armoryonpark.org](http://www.armoryonpark.org) or call Park Avenue Armory Ticket Services at (212) 933-5812.

## Sponsorship

Citi; Pershing Square Capital Management, LP; and Bloomberg Philanthropies are the Armory's 2016 season sponsors.

Support for Park Avenue Armory's artistic season has been generously provided by The Andrew W. Mellon Foundation, Booth Ferris Foundation, The Harold and Mimi Steinberg Charitable Trust, the Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, the Marc Haas Foundation, the Juliet Lea Hillman Simonds Foundation, the Leon Levy Foundation, the May and Samuel Rudin Family Foundation, and the Isak and Rose Weinman Foundation.

## About Jason Moran

Artists Studio Curator Jason Moran is noted for creating a rich and varied body of work that has helped to shape the landscape of jazz. He has recorded with Cassandra Wilson, Charles Lloyd, Bill Frisell, Sam Rivers, Meshell Ndegeocello, and many others. Moran scored Ava DuVernay's Oscar-nominated film *Selma*, and his cross-discipline collaborators include the artists Adrian Piper, Joan Jonas, Glenn Ligon, Stan Douglas, Adam Pendleton, Lorna Simpson, Theaster Gates, and Kara Walker. Commissioning institutions of Moran's work include the Walker Art Center, Chicago Symphony Center, Philadelphia Museum of Art, Jazz at Lincoln Center, and Monterey Jazz Festival, among many others.

Moran has a longstanding collaborative practice with his wife, the singer and Broadway actress Alicia Hall Moran; as named artists in the 2012 Whitney Biennial, they together constructed *BLEED*, a five-day series of 30 performances featuring 95 participants. *BLEED* explored the power of performance to cross barriers and challenge assumptions, and it was widely hailed as groundbreaking in the music and performance realm. Their collaboration *Work Songs* was commissioned by the 72<sup>nd</sup> Venice Art Biennial along with his first mixed-media installations *STAGED: Savoy Ballroom* and *Three Deuces*. He continues to collaborate with choreographers Alonzo King and Ronald K. Brown, poets Elizabeth Alexander and Yusef Komunyakaa. Moran currently teaches at the New England Conservatory in Boston.

Moran was born in Houston, TX in 1975, and earned a degree from the Manhattan School of Music, where he studied with Jaki Byard. He was named a MacArthur Fellow in 2010 and is the Artistic Director for Jazz at The Kennedy Center.

## About Park Avenue Armory

Part palace, part industrial shed, Park Avenue Armory fills a critical void in the cultural ecology of New York by enabling artists to create, students to explore, and audiences to experience, unconventional work that cannot be mounted in traditional performance halls and museums. With its soaring 55,000-square-foot Wade Thompson Drill Hall—reminiscent of 19<sup>th</sup>-century European train stations—and array of exuberant period rooms, the Armory offers a new platform for creativity across all art forms.

Since its first production in September 2007—Aaron Young's *Greeting Card*, a 9,216-square-foot "action" painting created by the burned-out tire marks of 10 choreographed motorcycles—the Armory has organized a series of immersive performances, installations, and works of art that have drawn critical and popular attention. Among the highlights of its first eight years are: Bernd Alois Zimmermann's harrowing *Die Soldaten*,

in which the audience moved “through the music;” the unprecedented six-week residency of the Royal Shakespeare Company in their own theater rebuilt in the drill hall; a massive digital sound and video environment by Ryoji Ikeda; a sprawling gauzy, multi-sensory labyrinth created by Ernesto Neto; *the event of a thread*, a site-specific installation by Ann Hamilton; the final performances of the Merce Cunningham Dance Company across three separate stages; the New York Philharmonic performing Karlheinz Stockhausen’s sonic masterpiece *Gruppen* with three orchestras surrounding the audience; *WS* by Paul McCarthy, a monumental installation of fantasy, excess, and dystopia; a sonic environment that blurred the boundaries between artist and audience created by the xx; an immersive *Macbeth* set in a Scottish heath and henge by Rob Ashford and Kenneth Branagh; *tears become...streams become...*, a genre-defying collaboration between artist Douglas Gordon and pianist Hélène Grimaud, which flooded the Armory’s drill hall with an installation of water, light, and music; and *HABEAS CORPUS*, a performance and installation by Laurie Anderson based on the story of a former Guantanamo Bay detainee that examines lost identity, memory, and the resiliency of the human body and spirit. Since 2013 the Armory’s annual recital series, which is set in the Belle Époque salon setting of the historic Board of Officers Room, continues to showcase and celebrate talent from across the globe.

The Armory’s arts education initiative offers programs at no cost to underserved New York City public school students and includes Production-based Programming, in which students attend major productions of music, theater, dance, and visual art, and participate in pre- and post-visit workshops with the Armory’s talented corps of teaching artists; the School Partnership Initiative, in which deeper relationships with underserved public schools are created through attendance at productions, in-school residencies, workshops, and end-of-term events in the Armory’s historic rooms; and the Armory Youth Corps, a paid and closely-mentored internship program focusing on at-risk high school students.

Concurrent with the development of its artistic program, the Armory has undertaken an ongoing \$210-million revitalization of its historic building, designed by architects Herzog & de Meuron. [www.armoryonpark.org](http://www.armoryonpark.org).

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